



FAMOUS

A WARREN MAGAZINE PDC

FAMOUS
MONSTERS

#68
AUG

MONSTERS

OF FILMLAND

DOWN, DOWN, DEEPER THAN MEN HAD EVER GONE 50¢
BEFORE WENT THE DARING CREW TO MEET THE
INCREDIBLE CREATURES OF THE OCEAN, IN...
THE **MYSTERIOUS ISLAND**





I'd rather fight
than switch
from **FAMOUS MONSTERS!**

SPEAKING OF MONSTERS

JUST IMAGINE

Packed into one power-punch of a periodical (sometimes spelled perIODDical or even feeriodical) you'll find—

BELA LUGOSI fotos . . .

BORIS KARLOFF pictures . . .

LON CHANEY as the Original PHANTOM . . .

The CREATURE from the Black Lagoon . . .

DRACULA John Carradine . . .

A HORRORSCOPE feature For Monsters Only . . .

An article on the Monsterific Movies of George Pol . . .

A NOOSEPAPER for the younger squirts . . .

In other words, the kind of features that have kept FAMOUS MONSTERS famous ever since 1958. Even if you're getting in on the action late, better late than never.

JUST IMAGINE a world without this magazine. Then, after you've dried your eyes (be sure to take each eye out separately and dry carefully), roll your eyeballs over the contents of this issue. And while you roll you'll rock with shock or my name isn't . . .

FOREST J. ACKERMAN



PHILIP RILEY thinks the editor is a rotten egg. Phil wrote the other day to complain, "What ever happened to MY DEDICATION? You, Forrest J Ackermonger, wrote and said you would dedicate issue #27 to me—and you NEVER DID! May the Bluebird of Happiness pick the candles off your birthday cake!" Well, Phil, it's too far in the past, now, to remember what happened that you didn't get your issue dedicated to you. I'm sure you deserved it or I wouldn't have said so. Anyway, by the power invested in me by HG Wells' Time Machine, I hereby turn back the clock and . . . **DEDICATE ISSUE #27 TO YOU!**

Incidentally, considering my advancing years, leaving the candles off my birthday cake next time might not be such a bad idea 'cuz who likes toasted icing?

But dedicating #27 to **PHILIP RILEY** leaves this issue without a dedication.

So—
This issue is dedicated to **LUIS GASCA** of San Sebastian, SPAIN, one of the greatest fantasy film fans on earth and of great worth in helping—The Editor

WANTED! More Readers Like



DREX REED

DECIDEDLY DELIGHTFUL

Issue #64 was a decidedly delightful magazine. The filmbook on **MURDERS IN THE RUE MORGUE** was especially great since I had never before seen many of the marvelous photos of my favorite, **Bela Lugosi**.

I along with many of the older monster fans, was horrified with the results of the Top Ten voting. I strongly urge our silent fans to sit down, write a letter to FM, and send in their nominations for the best in the horror film field.

LARRY PURSELLEY
Fort Worth, Tex.

WANTED! More Readers Like



BENJAMIN ABARBANEL

DID LORRE LOSE HIS HEAD?

I'm glad you reminded me of the **MAO LOVE** ending scene. My gray matter seems to remember something of it. A friend of mine, who was quite a film nut, showed me some film clips of censored scenes from various different movies. One of them ended with a head being thrown off a bridge. The head was bald and resembled **Peter Lorre**.
So I don't know whether to

say I've seen the missing ending or not.

J. STEPHENS
Peil City, Ala.

• Guess this will have to remain a mystery unless some other alert reader can supply more information on this lost bit of film.—Ed.

WANTED! More Readers Like



RDN COX

IS HE JUST HANDING US A LINE?

Just a line to congratulate you on **FAMOUS MONSTERS 70!** I have been reading your magazine for years, now, but have yet to see the **BRIEF OF FRANKENSTEIN** filmbook which was originally published in FM #22. Perhaps you could reprint it in the coming year?

Also, a more complete list of Poe's pix, such as the newer **OBLONG BOX**, **CONQUERER WORM**, and **RED DEATH** would be in order.

I hope you will consider printing a **ORACULA** memorial issue in 1971, marking 40 years since its release. I can see it now, full of nothing but **Lugosi** pix and those marvelous Universal sets.

One more request. Articles on the Creature are few and far between, so try to print more facts and pictures on what I believe is the most original "see monster" ever conceived.

FRANK BLAIR
Valdosta, Ga.

KARLOFF MISQUOTED

I came across an article in a girls magazine which said that **Karloff**, at the funeral of **Bela Lugosi**, leaned over into **Lugosi's** open casket and whispered, "Bela, surely you're putting us on."

I have read every issue of every magazine you have ever put out, and have never come across this innuendo about our King. Could you possibly tell me if it's true?

PERRY ROMAND
Nashua, N.H.

WANTED! More Readers Like



STEVE RIGAZZI

• The statement is totally incorrect, Perry. I was at Mr. **Lugosi's** funeral; **Karloff** was not there.—Ed.

DEAR ACKERMONGER

I am very fond of monsters and horror movies of all kinds, and I think FM does a great job. I especially like the previews and the lists of films the one that appeared in #49.

I have read some other so-called monster magazines that weren't worth the paper they were printed on. I still think FM is tops!

The two issues I like most (so far, that is) are #56 and #61. They were both very well written and had great photos. The covers on both of them were excellent.

I thought I'd write this letter because I've been buying FM for about 7 years and I thought it was about time I told you how I feel about it!

SUSAN VAUGHT
Cincinnati, Ohio

• Hope we won't have to wait another 7 years to hear from you again, Susan!—Ed.

THE HORRORS OF CENSORSHIP

Having only recently begun to collect FM, I was truly amazed to discover how many horror and sci-fi films I had never seen, let alone heard of! Many of those films mentioned in FM I should

(Continued on page 6)

FAMOUS MONSTERS OF FILMLAND



JAMES WARREN
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CONTENTS

- 4 FANG MAIL**
Gleefully grubby greetings from our ghoulish grab-bag.
- 7 THE MYSTERIOUS ISLAND**
Our Film Feature of the Issue on the Jules Verne Classic of 1929. Submerged for over 40 years, this Mysterious Lost Movie emerges once again to thrill you!
- 15 TIME TRAVELER #1**
From 8000 years ago at ATLANTIS via TIME MACHINE to WHEN WORLDS COLLIDE, your guide is the Cinematician from Dollywood, Sci-Fi Flicks' Greatest PAL: **GEORGE**.
- 24 THE PHANTOM REVISITED**
Lon Chaney shall not die!
- 29 MYSTERY PHOTO**
A palpatating picture to puzzle the pox off you.
- 30 PROFESSOR GRUEBEARD**
He's got more answers than there are questions in the whole wide-screaming universe. See for yourself!
- 31 QUEEN OF OUTER SPACE UNMASKED**
She walks! She talks! She crawls on her belly like a reptile! JUST like one.
- 34 MONSTER HORRORSCOPE**
From our musty, crusty film vaults we unearth some info about our fab film-monsters fitting for the forth-coming Age of Anti-quarius.
- 39 YOU AXED FOR IT**
Eight more morose request-nite pages of mortfactored morbidities only our readers can ask for or see.
- 46 WHEN DRACULA INVADDED ENGLAND**
Right on! With a much-requested reprint revealing the time the Thames was tepidly teeming with tannis. Tally HOror!
- 58 GRAVEYARD EXAMINER**
In this noose-paper, all the news that fits, we print.
- 60 GIRLS & GHOULS GALLERY**
#5 in our ever-populous crawl-lection of Leaping Lizard Lovelies to Spring From the pages at YOU!
- 66 REVENGE OF THE MYSTERY LINES**
Your votes for quotes from horror pix now puts you in a pretty fix!

FAMOUS MONSTERS OF FILMLAND, No. 68, Aug. 1970, published monthly by Warren Publishing Co., 22 East 42nd Street, New York, N.Y. 10017. Subscriptions in the U.S.A.: 6 issues \$3.00, outside U.S.A.: 6 issues \$4.00. Second class mail privileges authorized at New York, N.Y. and at additional mailing offices. Contributions are invited provided return postage is enclosed; however no responsibility can be accepted for unsolicited material. Entire contents copyrighted © 1970, by Warren Publishing Co. Nothing may be reprinted in whole or in part without written permission from the publisher. Subscriber change of address: Give 2 weeks notice. Send an address imprint from recent issue or state exactly how label is addressed. Send old address as well as new.



OUR COVER:
Prezio plunges in to pigment, and we see Sea Creatures of the Hidden Depths.



Page 7



Page 34



Page 39



Page 46

(Continued from page 4)

WANTED! More Readers Like



MARK BAGBY

have seen, but have not, owing to a drastic problem which most FM readers probably have not experienced, as they live mostly in England or America. The problem is censorship and is one of the greatest setbacks that a monster fan could encounter.

Australia has some of the strictest and most rigidly enforced censorship laws in the world, as a result an unjustified number of horror movies are either banned completely or atrociously cut.

Only now are these laws being slightly relaxed, but not nearly enough. Films like **DR. TERROR'S HOUSE OF HORRORS** and **THE MUMMY'S SHROUD** cannot be seen in Australia, and only very recently have such films as **Hammer's REVENGE OF FRANKENSTEIN** or **Corman's ALPS** been shown at the theaters.

WANTED! More Readers Like



THOMAS RYBAK

Incredible as it may seem, not one of Universal's **Dracula**, **Frankenstein** or **Wolfman** films is allowed on TV. **King Kong**, **Abbott and Costello Meet Frankenstein** is all we get. On top of this, crucial scenes are cut from many near-classic films. Only a couple of long-shots were shown of the demon in **CURSE OF THE DEMON**, all of **THE THING's** disintegration was deleted, and the censor was really busy with **THE CREATURE FROM THE BLACK LAGOON**.

Thus, there is a special interest for me in FM, in that many of the stills shown are from pieces of film that the censors see fit to leave on the cutting-room floor.

Fortunately, the films of Ray Harryhausen, which I have always enjoyed, have been deemed suitable to show both in theaters and on TV. It is my one consolation.

LEE NATTRASS
N.S.W., Australia

• Your letter saddened us quite a bit, Lee. It is indeed a shame.—Ed.

**REQUESTS FROM
READER RICHARD**

Let me congratulate you on having set a record for having 4 tremendous issues all in the space of 4 months. Issues 61, 62, 63 and 64 were perhaps the most ambitious efforts of the editor. I have almost a complete collection

WANTED! More Readers Like



CHUCK REITER, JR.

of your mag's and although some of the stories were reprints, I still enjoyed them.

I would appreciate it, tho, if you would kindly reprint your **SON OF FRANKENSTEIN** filmbook.

I would also like to know

WANTED! More Readers Like



JEFF ALEXANDER

why you write so little about the lesser greats of horror films, most notably: E. E. Clive, Ernest Thesiger, Dwight Frye and the beloved queen of hysteria, Una O'Connor who has been in **THE INVISIBLE MAN**, **THE BRIDE OF FRANKENSTEIN** and a few other notable horror pictures.

RICHARD SCHOENHOLTZ
Bronx, N.Y.

RE-TREK-TION DEMANDED

Avid **STAR TREK** fans will be aghast at the gross error you have committed on page 13 of April's issue of FM.

One of the pictures is captioned "The Squire of Gothos". I hate to tell you, but you blew it. It's a publicity print from an old **OUTER LIMITS** show.

Just for the record, the Squire was played, sans make-up, by Richard Carlyle. It goes without saying that errors of this kind cast a dubious light on your editorial abilities.

CDT. G. T. KIMBLE
Fort Schuyler, N.Y.

• Cast a dubious light? I wish someone would! It's getting harder and harder to edit FM in this dark dungeon! But for the record, the Squire was played by William Campbell.—Ed. **AWARD FOR FJA**

Issue #64 was fantastic. The cover was the best yet. All the articles were great, especially the filmbook on **MURDERS IN THE RUE MORGUE**. I think FJA should get an award for best editor-of-the-year, or even for the decade. He is the best editor there is in the world. Keep on making FM, I can't live without it!

KIRK MYREHN
Zephyr Cove, Nev.

NOK! NOK!



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THE POSTMAN KINGS TWICE—

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THE MYSTERIOUS ISLAND

7th Wonder Of The Sea

Ordinary islands are surrounded by water.
But THE MYSTERIOUS ISLAND was no ordinary island.

Island extraordinary, it was surrounded by—mystery . . . intrigue . . . invention . . . superscience . . . and, deep beneath it, a civilization—alien, aqueous—undreamed of except in the amazing mind of—

Jules Verne!

* * *

Mention THE MYSTERIOUS ISLAND and all but a few of our readers will automatically think of the exciting Harryhausen version of 1961.

A few will remember the serial of 10 years earlier.

But only Prof. Gruebeard, Methuselah, Editor Ackerman and a dwindling handful of toothless youthless white-haired readers of *FM* will be old enough to recall *the MYSTERIOUS ISLAND*: the 1929 subsea spectacle from MGM in which Lionel Barrymore was unaccountably known as Count Dackar rather than Capt. Nemo.



Dokkar's divers astound drunken diners who think they're having hallucinations!

Your editor saw it when he was 13 years old and loved it.

Your editor saw it when he was 53 years old and loved it.

Come with me now, in my private time machine, and let me turn back the clock 40 years for you.

the jewels of verne

One leading reviewer of the day wrote:

This fantastic undersea melodrama was inspired by the Jules Verne story of the same name and is a craftily contrived film, most of which is photographed in technicolor, and just the sort of thing that will fill children with mingled feelings of awe & delight. There are a few dialog sequences but the greater part is silent except for the so-called sound effects.

It is a long film . . . but it is strikingly ingenious and well-served by the undersea photographic work.

In this production Lionel Barrymore [who had appeared with Boris Karloff in *THE BELLS* and was later to be seen in *THE DEVIL DOLL* and *MARK OF THE VAMPIRE* and *THE RETURN OF PETER GRIMM*] delivers another of his competent portrayals and, even tho this film is a thriller, and a queer one at that, Mr. Barrymore is always human as the marvelous scientist who invents a submarine with a special air-pressure gauge which permits the craft to travel down to and along the bottom of the sea and stay for what seems to be an indefinite period.

But woe is it to the crew of the fish-like submersible if the air gauge goes wrong—as it does aboard one of the craft.

sub-Mars-ine

There are underwater sequences with rocks like a skyline of New York and *Martian-like* creatures whose bodies look as if they were an evolution of the diving suit.

There are, in fact, diving suits aboard the strange submarine fixed so that the crew can stand in the leg part and touch a lever and the upper section drops over the wearer. After clamping down the fastenings the individual able to leave via the bottom of the submarine and go forth for a promenade on the bottom of the sea or for a clash with the querulous, gluttonous natives. He can even go big-fish hunting, for now & again in these absorbing scenes one perceives an octopus ready to attack anything from a crowd of submarine natives to the submersible ships.

sub-sea super-sights

There's no end to the sights in this film. As one thinks of the dragon of the deep, which crawls around like a brontosaurus and is ready to make a meal of a crowd of sea dwellers, one also remembers that this forbidding specimen of life makes his abode in the vicinity of a sunken Roman galley on which are seen the skeletons of slaves shackled to the seats.

dwellers in the depths

The sea-dwellers are as busy as ants. There are swarms of them getting ready to take possession of the submarine, while the heroine, a gentle crea-



The denizens of the deep exhibit deep interest in form of fallen dead diver.

ture, keeps her word to the crew of one submarine by asking the hero, Lloyd Hughes [from dinosaurs in *THE LOST WORLD* to a subseasaur in *MYSTERIOUS ISLAND*!]—by asking him to bring with him to the other craft the all-important air-pressure gauge.

the fall of Falon

Falon—the villain—would steal secrets from Dakkar and, if possible, the whole *Mysterious Island*. He meets with an end deserving of his wicked nature—a death undersea, with scores of sea-natives gloating over his blood, red stuff that astonishes them and causes the little creatures to want to give the flesh & blood persons a run for their lives.

Imagination & skill have been used in dealing with the picture's weird scenes.

as seen thru different eyes

An then another reviewer reported:
A film well worth seeing.

This version of the famous novel is one of the most fascinating spectacles yet filmed and we are thankful [this remark will seem strange today] that the illusion is not ruined by spoken dialog.

[Some diachards of the silent era still persisted in the belief that sound was but a passing fad.] It is strange to see subtitles in this day & time, but a relief, for the silent picture still has much to offer and is a very restful medium.

This reviewer has not read "*The Mysterious Island*" but intends to do so as soon as he can get his hands on the book. It is a typical Verne yarn, similar in theme & action to the author's "*20,000 Leagues Under the Sea*" and also in this story Verne's argument is the practicability of a "diving ship". The fact that the author lived & died long before submarines were ever seriously attempted makes the idea all the more intriguing.

eerie island

Mr. Barrymore, as the inventor of the mysterious ship, and his workmen live on a strange island. He, as Count Dakkar, has his shipyards surrounded by high walls and fortified so that the outside world will not know his plans.

But the Russian government has heard of the curious invention and sets out to acquire the rights. The day that diving ship #1 is launched, slavish soldiers attack the shipyards and kill many of the workmen.

Count Dakkar is tortured but with true Spartan



Action aboard the world's first submarine.

spirit will not yield his plans.

While the inventor is suffering at the hands of his tormentors, ship #1 is exploring the depths of the sea and Nikolai (Lloyd Hughes), who is in command, is innocent of what is going on in the shipyard. When the experimental boat surfaces it is fired upon by the soldiers of the Czar and promptly sinks. But airtight compartments prevent water from entering and for the time being Nikolai and his crew are safe.

the fantoms of the fathoms

The picture carries on thrillingly from this point, with the captives on the island escaping in diving ship #2. Thousands & thousands of fathoms the boat sink, until finally they reach the bottom of the sea. The occupants don diving suits and explore the mysteries of the deep. Here they find hosts of creatures and battle & fight with the strange specimens and also with huge octopi & immense dragons.

the death of dakkar

But in the end the disciples of Dakkar manage to return to terra firma, where the count, now a dying man, executes his curious last will & testament.

The direction is subtle & imaginative while the magnificence of the undersea settings is amazingly photographed. The technicolor episodes are the

best that this department has ever seen. They create extraordinary effects and go a long way in making **THE MYSTERIOUS ISLAND** the fine picture that it is.

count ackerman stands up to be counted

Let your editor now insert himself to make a few comments.

I had the rare privilege to see a revival of this epic late last year in the company of the kindly gentlemen who directed it, Lucien Hubbard, to whom we are all indebted for the extraordinary pictures of the sea people, on loan from his personal collection.

Why I should vividly recall the dragon of **THE THIEF OF BAGDAD** which I saw in 1924 and the dragon of **SIEGFRIED** which I believe (tho it was originally released in 1923) I saw about 1927, and yet completely have forgotten the *dinosear* of **THE MYSTERIOUS ISLAND**, I'll never understand. So it was like an added scene—almost like seeing the Spider Sequence of **KING KONG**—for me to see it in 1969. Even tho it was a tricked up iguanodon rather than an animated model, it was quite effective.

myriads of mer-men

And these swarms of subsea people—!



Never before seen in print! Incredibly clear collector's item shot of two mer-men from the shelved version of 1926. Another **FAMOUS MONSTERS** First! (Courtesy of the Director himself, Lucien Hubbard.)

Subsequently, Mr. Hubbard told me, they appeared as munchkins (I think that was what they were called but never guarantee anything I write long after midnight when I'm half asleep from an exhausting day)—they appeared as munchkins in **THE WIZARD OF OZ**.

"Every midget in America must have worked in that picture!" Mr. Hubbard informed me. "We sent out the call to every circus & sideshow and they streamed in from the 4 corners of the country."

Just as, years later, the pioneer astronauts of **DESTINATION MOON** were made to float about in space by the support of strong piano wires, the midgets in their sea-suits were made to "swim" about the ocean's depths.

suit yourself

There is a far out possibility—a slim chance, just about as thin as one of those piano wires—that some FM fans *might* get themselves one of those mermen suits.

If the rubber they were probably made of hasn't rotted away in the meantime.

Because, as you've probably heard—it's been nationally publicized—MGM has put all its props on the auction block.

Tarzan's trunks.

Space guns & gadgets from **FORBIDDEN PLANET**.

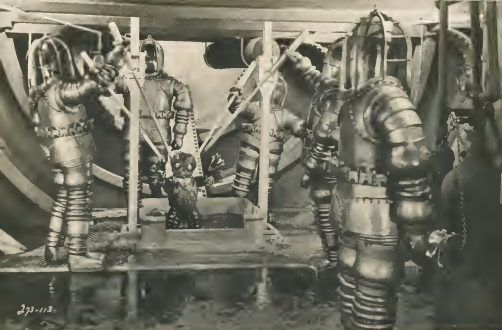
A Morlock mask.

THE TIME MACHINE itself!



Scientific marvels abound on **THE MYSTERIOUS ISLAND**. Electrical machinery far in advance of its time. Below, left, is villain Folon (Montague Love) and next to him here Dokkar (Lianel Barrymore).





An amazing moment aboard Submarine #1 as an intelligent creature from the ocean's depths enters the sub!

There might even be the cape that **BELA LUGOSI** wore in **MARK OF THE VAMPIRE**—

Or some article of clothing that **LON CHANEY** once wore, such as his cape or curious top hat (top that!) from **LONDON AFTER MIDNIGHT**!

So there just conceivably might still be something left from **THE MYSTERIOUS ISLAND**—maybe a model of one of the little men, if nothing else.

more praise for verne's prize

Here are some more of those great reviews, rare revivals from mouldering magazines of 1929, cut from their pages when they were new by a 12-year-old boy who never knew at the time that one day he would be editing the *filmonster* magazine for all of you:

Years ago Jules Verne, the imaginative Frenchman who foreshadowed many an invention in his fantastic fiction, wrote this first romance of a submarine. Bear in mind that this was written back in the middle of the last century. An old scientist, Count Dakkar [could he have been the 500-year-dead Count Dracula under a different name?], devises an undersea boat to investigate the ocean bottom. He believes it is peopled by another race, half human, half fish.

[This is the editor speaking again. There is an exciting talking sequence in the picture when Count Dakkar shows Falon the evidence on which he bases his theory that fish-men exist beneath

the sea: the partially reconstructed skeletal form of a dwarfish creature with a skull & bones resembling those of a human being on a reduced scale.]

An unscrupulous scoundrel (Falon) tries to steal his submarine for war purposes.

*Metro-Goldwyn-Mayer encountered a lot of difficulties in making this film. It was started about 3 years ago [around the time of **METROPOLIS** and **THE LOST WORLD**!] and then shelved. [Warner Oland, later to play the insidious Dr. Fu Manchu and, of course, the werewolf that turned ill-fated Henry Hull into a lycanthrope in **THE WEREWOLF OF LONDON**—Warner Oland originally played the role of the villainous Falon in the footage that was discarded when disaster struck.]*

The underwater photography is ingenious in the way in which the real thing is mingled with miniature, trick & faked studio shots, blended in baffling fashion.

[The following review explains the catastrophe.]

MGM sank 4 years and nearly a million dollars in filming this tale. [When a location company started filming in the Bahamas, a Florida hurricane wrecked the second unit.] Several other false starts were made but something always checked production. At last—an unusual & fantastic spectacle; photography is art of the highest order; sets, bizarre; production, lavish; story, intoxicating;—it must be seen to be believed.]

TWIN GOBLINS FROM BELOW? NO!



How many differences can you detect between the two denizens of the marine metropolis? There are at least 10. Creature on the left was from the final version (1929); right, from the abandoned footage of 1926.

and the critics raved on

"It is the sort of fantastic material with which the screen should have interested itself years ago."

"Imaginative story—stunning treatment. A grand treat for those who appreciate the artistic, the weird, the curious, the different." [That's us—right?]

"One of the most amazing pictures ever flashed on a Broadway screen."

"A thriller different from anything you have ever seen."

"Finest picture of the year!"

all aboard for the mysterious island

This grand old classic is now enjoying a limited revival around the country. Go out of your way to see it if you have the opportunity; and, well, if you don't, we hope you'll agree these words & pictures are the next best thing.

END

pal of martians & morlocks -that's george!

TIME TRAVEL



real george

If the Real George Pal were asked to stand up, who would it be?

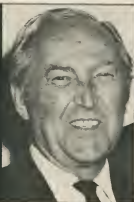
The puppeteer who had a career in Holland before he came to Hollywood? In 1965 your editor visited his still-standing Dollywood Studios in Amsterdam.

—Would the real Geo. Pal be the magician who is a member of the Magic Castle and who, a lot like Ray Bradbury, went backstage when he was a boy to meet one of the world's great magicians? (It was in Budapest that young George sought out a leading European illusionist of his day, Okito.)



802,701 A.D.—and A.D. must stand for Awful Devils! Here are a bunch of them—cannibalistic Morlocks—*from THE TIME MACHINE.*

**By GEORGE,
he's
a real
PAL
of
fantasy
film fans!**



—Would the real Pal be “the actor’s son”, the only child of George Pal Sr., successful Hungarian actor? (“Our” George was born in Cegled, Hungary. His birthday: Feb. 1.) Like Alfred Hitchcock, Pal even appeared before the cameras for a brief scene in *THE POWER* but the picture ran too long and George cut himself out (so I can’t in good conscience call him “George the Butcher” just because he also cut out the magnificent outstanding Oscar-quality performance of Yours Ghouly as a sunflower seed-chewing Convention delegate whose badge read *Mr. Fogbottom* and who sat in a chair in a hotel lobby reading a paperback copy of—what else?—the book version of *METROPOLIS*).

the multi-talent man

Geo. Pal trained as an architect.

As an artist he has made thousands of drawings, many beauties in color, for projects he has worked on.

He directed his own *ATLANTIS*.



A Beast Man from Time Past on ATLANTIS, THE LOST CONTINENT.



20 years before the fact, Geo. Pal landed astronauts on Luna in **DESTINATION MOON**.

And, of course, the pictures he's produced are what he's principally famous for.

Has any other filmmaker traveled so far thru time—and space?

He won the space race 20 years ahead of reality with **DESTINATION MOON**, the picture picked for premiering in Portland in 1949 for the participants in that year's 10th Anniversary World Science Fiction Convention.

He turned back the clock to a time before recorded history to reconstruct the legendary civilization of the sunken world of super-science—**ATLANTIS, THE LOST CONTINENT**.

He swung the pendulum ahead again to take men to Mars in **THE CONQUEST OF SPACE**... later brought "men"—or things—from Mars to Earth in the Earth-shattering production of HG Wells' masterpiece, **THE WAR OF THE WORLDS**.

He biographed the magic world of master magician **HOUDINI** and later, with **DR. LAO** as our guide, took us inside the world's weirdest circus to gaze in awe & wonder at the snaky head of Medusa, the grotesque face & body of the Abominable Snowman, the repellant form of a giant snake with a man's head, the mini-monster that grew mountainous before our popping eyes... all to the tune of the enchanting pipes of Pan, the man who had his goat got—or was it his goatee? (Or was it the goat who had his man got? Anyway, anyway you looked at him, Pan was half man & half animal.)

the man with **THE POWER**

Yes, Geo. Pal is definitely the man with The Power (a couple years ago he made the picture of the same name)—the power to overpower with the dynamic dramatic destructive depiction of all Earth at the mercy of the merciless monster-minds of Mars in **WAR OF THE WORLDS**...

Man at the mercy of the piranha-like warrior ants in **THE NAKED JUNGLE**...

Future man mere mesmerized food for the voracious mouths of the monstrous Morlocks in **THE TIME MACHINE**...

And all humanity (save a rocket-arkful) destroyed by an interplanetary calamity **WHEN WORLDS COLLIDE**.

"the wizard of hollywood"

His pictures have earned half a dozen of the Motion Picture Academy's coveted Oscars and to privileged interviewer Louis Berg he revealed some of his secrets several years ago. For instance:

Just as few of the birds in **THE BIRDS** (of Hitchcock) were real, the man-eating ants in **THE NAKED JUNGLE** were—rubber! "But for the close-up," Mr. Pal explained, "where the ant headed straight for the victim's eyes, we had to hunt out a genuine desert ant. We protected the actor with a transparent shield." Mr. Pal further revealed to me at one time that great difficulty had been experienced in creating a sinister sound which would be suggestive of millions of marauding ants on the march, destroying everything in their path. At first it was thought that the sound of the swarming locusts from **THE GOOD EARTH** would serve but, when dubbed into the picture, it just didn't sound right. The sound of paper being



A warrior from the Red Planet in (let us hope) the imaginary future **WAR OF THE WORLDS**.



A fairy tale monster from the past in **THE WONDERFUL WORLD OF THE BROTHERS GRIMM**.



Is this the way the world may end some day? It's one possibility, pictured by Geo. Pal in 1931 in **WHEN THE WORLDS COLLIDE**.

crumpled—all kinds of sounds, slowed down, run backwards—were tried without satisfying Mr. Pal. Still pondering the problem, at lunch he ordered a coke. As he poured it out the sound of its *fizz* suddenly impressed itself on his inner ear of imagination and Eureka! he had his sound for the invasion of the ants!

more secrets of a cinemagician

The foregoing is a typical example of the kind of story that publicists often sit around and dream up in desperation to fill a pressbook or a news column. People read and repeat the story and after awhile it's accepted as the truth. Even the editor of a magazine like *FM* might hear it from someone and believe it.

So aren't you lucky to get the story straight from the authority's mouth?

I just put down the phone from talking with Geo. Pal and HE SAID:

"No, Forry, the story is substantially true—but garbled.

"It wasn't the fizz of the coke that we recorded—

"*It was the ice in the glass!*

"The cracked ice.

"I was stirring it around with my straw when the sound it made suddenly sounded to me like the crackle of millions of crawling ants. And, sure enough, when the sound was recorded and magni-

fied, we had the noise of our ants!"

Wonder what the anty-noise people had to say to that???

when his ship came in

Ether was very big when I was a kid.

I remember "The Ether Ship of Oltor" was one of the earliest scientification stories I ever read, in about 1927.

About the same time I remember reading in *Science & Invention* magazine about the "ether ship" that took off from a metropolis of the next century and explored the solar system in a lost film called **OUR HEAVENLY BODIES**.

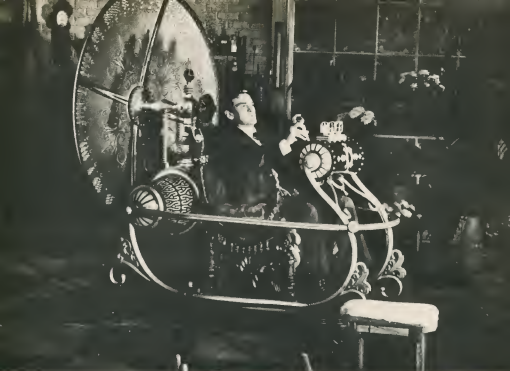
Then, in the mid-30s, Geo. Pal made *The Ship of the Ether* . . . a short subject in color which those who saw it (myself among the lucky ones) talk about to this day.

It was a commercial made for a radio company that believed in the "soft sell". They wanted something very artistic and, having been impressed by some of George's early puppet work, contacted him to do the job. George was living in France at the time. He studied the problem, came up with a solution that was satisfactory to his sponsors—only to be frustrated by the fact that no one in France could produce the kind of *glass* work that he required.

He had decided to make everything in the little picture out of glass! From the ship itself to the



Back to the Future! The hero is raped like a horse by the horrible mutant of millennia hence.



And here's the secret of how he does it, folks! Producer Pal really owns the Time Machine willed to him by its inventor, HG Wells. Here we see Rad Taylor as Mr. Pal lets him take a trip.

radio waves on which it would "sail"!

But no glass makers in France could do the kind of work George had in mind.

Fortunately, his sponsors knew of people in Holland who could make such models so they said, "Why don't you come over here and make the picture?"

He did—and made his home in the Netherlands for several years after.

Nothing like the picture was made before or has been made since—a fantasy in glass: **THE SHIP OF THE ETHER.**

the mystery of the missing flying men

Starting with the Spider Sequence of **KING KONG** that was seen by a correspondent of mine, J. R. Ayco, a Filipino or Hawaiian boy (I can no longer remember which) who wrote me in 1933 (little dreaming he was writing himself into fantasy film history) that he saw a giant spider attack Denham's men after Kong rolled them off the log into the ravine . . .

Building thru the censored **FRANKENSTEIN**

scenes of "Now I know what it feels like to be God!" and "The Daisy That Didn't Float". . .

To the recently revealed ending of **MAD LOVE** that was shot but removed after the preview (Peter Lorre's head torn off and thrown off a bridge) . . .

There are tantalizing mysteries that plague the minds of fantasy film buffs.

Another is:

What about the flying men in **ATLANTIS**?

Yes, such a sequence was shot.

I saw it.

It was somewhat similar to the scene of the flying police in **FAHRENHEIT 451**.

But it didn't come off quite as successfully.

In fact, to tell the truth—and everyone tries & fails occasionally—it wasn't successful at all. The preview audience could too easily detect that the flying men were puppets and not real men.

So, rather than ruin the realism of the picture, George Pal decided that the Atlanteans with wings should fly out of the picture altogether and into a mere footnote in fantasy film history.

I have one of the Flying Men, preserved in my Museum of Imaginative Memorabilia. If enough readers are interested and write in requesting to

see it, it will be photographed and shown to you in *You Azed For It*... another **FM** exclusive.

into the future

And where does Geo. Pal go from here?

The man of many Oscars? The man who, in 1968, was honored for his entire career with an Ann Radcliffe Award at the 6th Annual Count Dracula Banquet? The man who in 1969 was flown to Rio de Janeiro as a guest of the Brazilian government, to participate with Fritz Lang, Roman Polanski, Robert Bloch, A. E. van Vogt & other giants, in the Science Fiction Film Festival? And who is invited this year to the S. F. Film Festival in Trieste?

What does he do for an encore?

He was discussing his filmic future recently at a round table of 20 new talents assembled in Hollywood at the American Film Institute. Paul Davids asked him about his future plans—Paul Davids, a young man who just a few years ago was featured in the pages of **FM** when he was a winner in our amateur films contest with his version of **SIEGFRIED SAVES METROPOLIS**.

"**METROPOLIS**," Geo. Pal mentioned, "is one of the many projects I have in mind. Being a classic, of course it poses a great challenge to make a worthy remake. And it would be incredibly expensive.

"But any time you show a technological world of the future its' expensive and HGWells never wrote with hudget in mind, so his **WHEN THE SLEEPER WAKES** will be a costly & important picture. It's the one I'm working on right now—with Richard Matheson, who scripted Verne's **MASTER OF THE WORLD**. It's a tough script to lick—so far it's defeated about 12 writers. But Wells is worth it and I hope to produce another picture you'll all like as much as **WAR OF THE WORLDS** and **THE TIME MACHINE**.

"Then I own a remarkable property by Philip Wylie—he did the screenplay of Wells' **ISLAND OF LOST SOULS**, you know—a book called 'The Disappearance', a real fantastic premise.

"And 'The Last Revolution' by Lord Dunsany, a science fiction horror novel which will give me the opportunity to depict scientifically contrived weapons of such tremendous power that they will cause a collision between the earth & the moon.

"And, of course, there's the very exciting 21st century superscience & chase story, **LOGAN'S RUN**, which has been given a kind of James Bond treatment."

Voice from the audience: "Is there any truth to the rumor that Forrest Ackerman will play the robot if you remake **METROPOLIS**?"

George, with a twinkle in his eye: "No, I see him as the mad scientist Rotwang—don't you agree?"

Well, any scientist would be mad to play in a Pal picture—crazy to get the part, that is.

And it's our hunch that there are many more Oscars waiting for Hollywood's most experienced time traveler, there in the future, there in the Realm of Unwrought Things, just waiting to take on the shapes of things to come as *George Pal* continues to turn written fantasies into filmed realities with his magic wand made of celluloid.

The man who made **DESTINATION MOON** has his destiny written in the stars.

END



Sindbad never had it as bad as Buddy Hackett, who is feeling a little under par (actually, under dragon) in the picture above from **BROS. GRIMM**.



What time is it in this Pal pic? Entertainment time! Sheer fun & magic in **THE 7 FACES OF DR. LAO**.

THE PHANTOM REVISITED

By RUDY BELMER

INTRODUCTION: *The following article has been adapted, with the kind permission of its author, from his article copyrighted in the Oct. 1962 issue of Films in Review, a publication which, incidentally, your editor heartily recommends to all readers seriously interested in motion pictures.*

The success of **THE HUNCHBACK OF NOTRE DAME** prompted Carl Laemmle Sr., president of Universal Pictures, to spend approximately \$1 million (several million dollars by today's standards) on Gaston Leroux's mystery-melodrama of 1907, "The Phantom of the Opera." Its role of Erik, the Phantom, is one of Chaney's greatest creations.

The now familiar story is set in the Paris Opera House of 1880. A disfigured human being who lives in the sub-cellars falls in love with a young opera singer, Christine Dane, and, without revealing his face, hidden beneath a mask, trains her to be an exceptional singer. He launches a reign of terror in the Opera House to win her a place as the prima donna, then kidnaps & carries her to his underground hideout, where she unmasks him. Christine is rescued by her sweetheart, Raoul de Chagny, with the aid of an agent from the Secret Police,





"The Persian," left, played by Edmund Carewe, warns Norman Kerry & Mary Philbin of dire danger at hand from the unseen hand of the Phantom.

and the Phantom flees, but, after a lengthy chase, is the victim of mob vengeance.

Chaney's make-up gave his face the appearance of a skull. His eyes were popped & dilated by chemicals. The effect was considerably heightened by the fact that no still photographs of him were allowed to be published until well after the film's initial release. He is not seen without his mask until the 5th reel.

The first shooting stage ever erected on a structural steel framework was built for the huge replica of the interior of the Opera House, with its 5 tiers of boxes & balconies. The cellars & subterranean lake & the Phantom's rooms were built on other stages. There were no matte shots, no miniatures nor other cheating in the interior photography of the '25 PHANTOM.

While Art Director Dan Hall supervised the set construction, Elliott J. Clawson prepared a script that followed the novel rather closely. Rupert Julian, a veteran staff director at Universal, helped with the pre-production preparation, and subsequently directed. Mary Philbin & Norman Kerry were assigned the roles of Christine & Raoul. Shooting started late in '24.

Gounod's "Faust" plays as important a part in the film as it does in

the book, and considerable footage, shot in the old 2-color Technicolor process, was devoted to operatic excerpts. Much of this material was later scrapped but in the original prints one ballet excerpt was retained. So was a portion of Act One, with Faust calling on the powers of evil to justify life, and the "Jewel Song" (Act III), which directs attention to the chandelier. Also bits & pieces of Marguerite brooding at her spinning wheel (Act IV), of the prison cell scene (Act V), and of the chorus of angels hailing the ascent of Marguerite's soul to heaven.

phantom facts

The 2-color Technicolor was restricted to some of the aforementioned sequences & to the Grand Masked Ball. Many people think the scene on the roof with Chaney atop a great statue of Apollo, in his costume of the Red Death, was in color. It was a black-&-white sequence but the Phantom's wildly blowing crimson cape was tinted on the original release prints.

Charles Van Enger, who was one of 3 who perfected the rear projection process in '27, did the b-&-w

photography. For the establishment of mood he relied heavily on shadows & light. During the last half of the shooting Van Enger served as the liaison between Chaney & Rupert Julian, who had had a blowup over the characterization of Erik and weren't speaking.

the phantom grows

After approximately 10 weeks of shooting a rough cut was assembled & it was decided to elongate the climax of the mob's over-running of the catacombs. Edward Sedgwick, an action comedy director, was called in to handle this added material. The wild carriage ride of Erik & Christine, the subsequent chase on foot with the Notre Dame set from THE HUNCHBACK prominently displayed, and the Phantom drowning in the Seine, rather than the subterranean lake, were all added at this time.

The picture was twice previewed in Los Angeles in January '25. Laemmle didn't like the results & ordered Sedgwick to supervise additional shooting & re-editing. A new sub-plot was concocted which had Ward Crane as Kerry's rival for Mary Philbin's affections. This involved a garden party, a pistol duel & other scenes, which Sedgwick directed. Julian was not involved in any of this additional shooting & at the premiere in the Curran Theatre in San Francisco on April 26 Laemmle announced that Sedgwick should be credited with the success of the production.

the shrinking phantom!

But the San Francisco run was less than successful & all the added material, with the exception of the chase, was deleted. Comic relief, Laemmle decided, would cure all the ills. So Chester Conklin was hailed from the Sennet lot. He contributed a great deal of clowning & a few laughs. New title-cards were written,

the puzzling phantom

When the result was previewed the general consensus was that the story now made no sense! So a print was shipped to New York, where Laemmle showed it to his backers. They ordered the comedy to be junked & a new staff of editors to re-cut many of the sequences. New title-cards had to be written to account for the many changes. During these revisions the opera & ballet material would sometimes get lots of footage, sometimes be cut to almost nothing.





The moment of horror beyond words.



Mary Philbin cowers before the cadaverous face of the unmasked Phantom in the scene that was the silent silver screen's golden triumph of horror.

the official phantom

At the official premiere in New York on 6 Sept. 1925, the footage count was 9200. The running time was a little over 2 hours at the optimum of 20 frames per second.

The reviews were mixed. Chaney and the scene effects were praised but the narrative was thought exaggerated, the continuity abrupt, etc., etc. The picture did smash business everywhere.

the part-sound phantom

In '30 Universal shot some dialog sequences with Philbin, Kerry and others; re-shot some of the operatic footage with sound & color, badly dubbed in a singing voice for Mary Philbin; and added music & sound effects throat. At the same time lesser scenes were deleted. Lon Chaney was not involved in this refurbished version tho what was supposed to be his voice was heard in it several times. The ads stressed "Talking! Singing! Dancing! Sound Effects! Music! Color!" but only about 35% of the picture had dia. and/or singing, and the final third

had music & effects only. Like the dubbed re-issues of BEN-HUR and THE BIG PARADE, this one of PHANTOM was not too successful.

rains and the remade phantom

In '43, between horror cycles, Universal re-made THE PHANTOM OF THE OPERA in full Technicolor with Claude Rains as the Phantom, and a cast that included Nelson Eddy, Susanna Foster & Edgar Barrier. The Leroux plot & characters were drastically changed.

In the book Erik was born in Rouen and his ugliness was such an affront to his parents he left home at an early age, travelled throught Europe as a curiosity at fairs & with gypsies, and practiced magic & ventriloquism & every kind of trickery & deception. He built a trick palace for the Shah of Persia, constructed trapdoors & secret chambers for the Sultan of Constantinople, and, while working on the construction of the Paris Opera House, decided to create in its cellars a dwelling unknown to the rest of men, in which he could hide from their eyes.

Two-thirds of the way thru the '25 film we are told that Erik was born during the Boulevard Massacre, is a self-educated musician & master of Black Art, and that, after having been declared criminally insane & exiled to Devil's Island, he had escaped & lodged himself underneath the Paris Opera House. In the '43 remake, in which he is called Erique, he is a violinist in the Paris Opera whose hand is crippled by arthritis. He submits his life work, a piano concerto, to a music publisher, who later claims he has misplaced it. Erique kills the publisher when he hears strains of his masterpiece issuing from another room. Whereupon the music publisher's lady-friend throws a pan of sulphuric acid into his face. He flees, locates a manhole in the pavement outside the Opera, takes off the lid & lowers himself into the catacombs beneath.

The production cost was close to \$1,500,000, and the original PHANTOM stage, complete with auditorium, boxes, orchestra pit, etc., was used. There is a great deal of opera & not much Phantom in the '43 version, and Rains' make-up is about half as effective as Lionel Atwill's terribly mutilated face in THE MYSTERY OF THE WAX MUSEUM ('33). The unmasking scene takes place almost at the end. **END**

MYSTERY PHOTO

NUMBER
45



WHO CAN HE BE? "MR. E!"

Yes, it's the mystery of the month—who is Mister "E"?

Is he a monster from THE ISLAND OF LOST SOULS?

An inmate of Boris Karloff's BEDLAM? A character in WHAT A CARVE UP?

MR. SARDONICUS without his mask?

We'll just call him "Mr. Eek" and leave you to eke out the rest of the info by reforming the following words into the proper title of the picture in which he appeared:

WE LIT WAND PILL D.

(I wonder what would have happened if we had lit magic pill A, B or C?)

ANSWER TO MYSTERY PHOTO NO. 44



At time of going to press NO ONE had yet come up with the identification of the Frankenstein-like monster to the left. However, we congratulate the following, who recognized or figured out that Mystery Photo #42 was the "thing" seen briefly in INVADES FROM MARS: Anthony & John Gentile Jr., Pat Ol Nizio, Gary Holland, David Smith, Gary McCabe, Bill Brown, Craig Ward, Jeff Matvalitis, Todd Feiertag, Bob Martin, Allen Fraize and Tony Sind.



PROFESSOR GRUEBEARD

WORLD'S OLDEST ANSWER MAN WILL DEAL WITH AS MANY QUESTIONS AS HE CAN PER ISSUE, AT NO CHARGE TO FM READERS. JUST DIRECT YOUR

INQUIRY TO: PROF. GRUEBEARD, FAMOUS MONSTERS, 22 E. 42 ST., NEW YORK CITY, N.Y. 10017.

Q Something has been bothering me for quite some time. It concerns the movie *THE TINGLER*. I've never seen the film, but have seen it mentioned often in FM. Exactly who or what *THE TINGLER*?—ELLEN GELBER, Angeles, Calif.

A In the movie (1959), Vincent Price plays a doctor who is trying to discover why people die of extreme fright. He learns that fear causes a horrible insect-like creature to appear at the base of the spine. This creature, the Tingler, grows stronger with increasing fright and can pinch nerves until the person dies.



Price also finds out that the monster loses its grip and is destroyed when the person who is frightened screams.

Q I seem to remember that Christopher Lee portrayed an oriental character long before he began to play the evil genius, Fu Manchu. The character, and the title of the film escapes me. Can you refresh my memory?—MURRAY ENGLANDER, New York City



A You have a good memory, Murray. Mr. Lee played a character quite similar to his Fu Manchu roles in 1961 for Hammer's *TERROR OF THE TONGS*.

Q Whenever the name Peter Cushing is mentioned, most people immediately think of Baron Frankenstein. Yet, I think his best roles were as Dr. Van



Helsing, the vampire-fighter. In how many films did he play this part?—AL WORTMAN, Baton Rouge, La.

A Only two, Al, though it may seem like more. Cushing battled vampires as Van Helsing in *HORROR OF DRACULA* and *BRIDES OF DRACULA*.

Q Much has been said about the great horror film heroines like Barbara Steele, Barbara Shelley, etc. How about some recognition to Diane Clare, who has been fighting off the monsters in many recent films like *PLAGUE OF THE ZOMBIES*, *WITCH-CRAFT*, *THE VULTURE* and lots more?—ROY SPENCER, Philadelphia, Pa.



A Thanks for reminding us, Roy. Certainly Miss Clare deserves mention in FM for passing her *Scream Test* and breaking into fright films.

And let's remind all of you readers to send in your questions and requests to old Doc Gruebeard, *FAMOUS MONSTERS*, 22 E. 42 Street, New York, N.Y. 10017.

QUEEN OF OUTER SPACE UNMASKED



Follow the arrow to a
harrow-raising sight!



Make-up man Emile Le Vigne turns beauty into beastie.



Laurie Mitchell is no prize peckage in the beauty department—but the worst is yet to come!

peril on Venus

Mysterious green rays, zigzagging in space, snag a United States Rocket Squadron ship and pull it like a magnet down to the surface of unexplored Venus, still a mystery planet in the year 1985. The surroundings are strange, jungle-like, and the survivors of the crash are attacked in a cave by a huge spider. With their proton blasters they destroy the monstrous insect and get out of the cave—fast.

Only to be captured and marched to a fantastic city ruled by beautiful Amazons.

They are brought before the Queen of Venus, who for some unknown reason hides her presumed beauty behind a mask.

What's behind the mask they'd be better off not to ask. We know, don't we?

the flesh behind the mask

A mass of
punctured
twisted
warped
maimed
cracked
burned
flesh

—that is the horrifying sight seen when the mask of the Queen is removed.

With her fantastic weapon, the Beta Disintegrator, she plans to destroy the human race.

For her mind is as warped as her face!

QUEEN OF OUTER FACE



**Unmasked
Zsa Zsa Gabor
Fills Viewers with
Horror!**

MONSTER WORKSCOPE

ASTROLOGICAL ATTRIBUTES OF FAMOUS MONSTERS

Astrology is the ancient belief that the stars & planets have influence over the type of individuals we are and the way we live our lives. But you don't have to believe in it to wonder what characteristics the astrologers would assign to your favorite monsters. Let's take a look . . .



♊ GEMINI

May 21 to
June 20

A "double" sign represented by a pair of twins, Gemini points to a dual personality.

Dr. Henry Jekyll, like most Geminis, was characterized by a great intellect & determination. He succeeded in proving that man was both good & evil at the same time. He was able to separate his evil self, Mr. Hyde, who terrorized the town until death ended their double lives.



♋ CANCER

June 21 to
July 21

Frankenstein's Monster exhibits all the traits of Cancer, a sign ruled by the moon.

Cancer people usually have strong phisques and are very sensitive. They have great powers of persuasion (one swipe of the Monster's huge arm could persuade a frightened villager to do just about anything).

Unfortunately, Cancer people are likely to be misunderstood.



♌ LEO

July 22 to
August 21

Leos are ruled by the sun. This gives them a great deal of energy & strength.

THE HIDEOUS SUN DEMON, at night, is a scientist whose driving curiosity & experiments with radioactivity turned him into this scaly horror when the sun rose. Now each morning he is transformed by the first rays of sunlight.

Leos usually have tremendous forces within them which can be used for good or evil. You can bet the Sun Demon is up to no good.



♍ VIRGO

August 22 to
September 21

Dr. Frankenstein has all of the qualities of a Virgo.

Vergoans are driving perfectionists, efficient & ambitious. Nothing could deter the good doctor from reaching his great goal: to create life from the dead.

Vergoans have a tendency to have guilt feelings because they set such high ideals for themselves. Guilt & remorse plagued Frankenstein because of the unforeseen results of his experiments.



♎ LIBRA

September 22 to
October 22

Librans would never deliberately hurt anyone. Such is the sad case of Larry Talbot who becomes the Wolfman when the full moon rises.

He is aware of the loathsome thing that he becomes but is powerless to resist the insane impulse to kill when he is under the moon's influence.

The Wolfman is a sympathetic creature and tho we we fear him, we cannot help but feel sorry for him.



♏ SCORPIO

October 23 to
November 21

Count Dracula, along with most Scorpions, needs a great deal of attention and lends a lot on others.

A human servant must protect his coffin during the day and see that it is always ready for him after a hard night's work. He is dependent upon the blood of others to keep him Undead.

Scorpions have great powers of will and can exert great influence over others. Even Dr. Van Helsing was no match for the Count in a battle of wills.

(continued on next page)



✕ **SAGITTARIUS**
November 22 to
December 20

High aims and a strong desire to push ahead in life characterize this sign. Karloff Nov. 23. FJA: Nov. 24.

Young Dorian Gray had the good looks & charm of many Sagittarians but still was not satisfied. Throughout his evil life he did not age but instead his portrait changed to reflect his devilish nature. When the painting was destroyed, Gray's own body aged instantly. His horrible death was a just punishment for his sins in life.



♏ **CAPRICORN**
December 21 to
January 19

Capricornians are *born leaders*. They are efficient, dedicated and always strive for perfection.

Dr. Moreau, leader of the animal men on the ISLAND OF LOST SOULS, was a perfectionist. His early experiments at creating men from animals were not as successful as he would have liked. But Lots, the panther woman, was his crowning achievement. Too bad his animals decided to give him a taste of his own operating table.



♒ **AQUARIUS**
January 20 to
February 18

Creativity & artistic excellence are the prime qualities of Aquarians.

Erik, the PHANTOM OF THE OPERA, was once a talented musician and composer till a horrible accident destroyed h's face & mind.

Like others of this sign, the Phantom is quiet yet extremely forceful, intelligent & energetic.

If this is indeed the Age of Aquarius, opera lovers beware!



PISCES

**February 19 to
March 20**

Symbolized by the sign of two fish joined together, the dual sign of Pisces represents two *extremes* of character.

They thought they could humanize THE CREATURE FROM THE BLACK LAGOON with plastic surgery in the THE CREATURE WALKS AMONG US but, although he looked different, he still had a mean temper. Yet, the Creature always found a soft spot in his heart for the pretty heroine.



ARIES

**March 21 to
April 20**

The demon from CURSE OF THE DEMON, a monstrous servant of the devil sent to earth to do the bidding of the Prince of Darkness, would no doubt have been born under the sign of Aries—if it had been born at all!

Aries is the sign of fire, which constantly surrounds this hell-creature. Far from being friendly, it is ruled by the planet Mars—the planet of war!



TAURUS

**April 21 to
May 20**

Taurians, born under the planet Venus, usually have more than their share of heart problems.

Pity the BRIDE OF FRANKENSTEIN. Being forced into a shotgun wedding with the man-of-parts Monster would be enough to make any girl's hair stand on end. After taking one look at her bridegroom, she decided even death would be better than a lifetime or two as the Monster's mate.

END



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From the Secret Files of KENNETH STRICKFADEN (the Electrical Lab Wizard) comes this rare foto from Universal's SON OF FRANKENSTEIN (1939). We're sure you will get a jolt out of it as well as ERIC DIEKHANS, JEFF SEAMAN, R. J. TAYLOR, BILLY MORRISON, SHERI McADAMS, ANDY TALLONE, SAM SHERMAN, MIKE LANG, JIM J. LILLIEFORS & GARY PASTERNAK.

MORE 

YOU AXED FOR IT



LA LOBA (THE SHE-WOLF) strikes again for JOSE GARCI, CARTA CLAUDIO, CARLOS CLARENS, JOSE SANZ, DAVID SAPORTA, ANTONIO HELU, JOHN BATT, ALBERTO DE PINA & MARCIAL SOUTO.



Above, **FRANKENSTEIN CONQUERS THE WORLD** (1966) for BUTCH WALKER, MARK SIERS, GARY McCABE, MARK GREEN, RANDY JEPSEN & DONALD CORAH; while, right, we see "Coldy Lox" from **VOYAGE TO THE BOTTOM OF THE TV SEA**, for MURAD GUMEN, BILL BROWN, ALLEN R. FREIZE, JOHN MAZZA, PAUL ROBERT & MARK WHITE.



Continued....

**YOU
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IT**

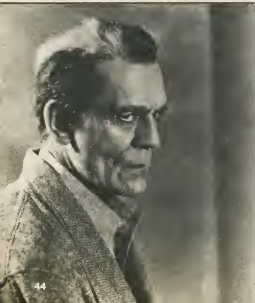
SPACE MONSTER (American International TV '65) puts in an appearance for GARY HARRIS, GARRY KOOYER, BOB JENKS, HARRY ALEXANDER and "THE ALLEY GANG": BILLY HUGHES, TEDDY, CHRIS MAYA, MIKE BALZANO & CARRY.



YOU AXED FOR IT

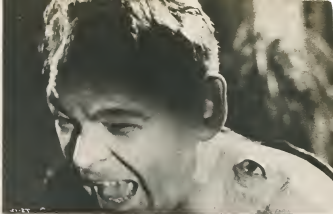


LON CHANEY JR. puts his finger on the problem in **ABBOTT & COSTELLO MEET FRANKENSTEIN** (Universal 1948) for JAMES MILLER, DEBBY DUNN, DALE GREEN, CHRIS HOLMES, MIKE DOBBS, FRANK HARPER, TOM CLEMENT & ROBT. DZIAK.



BORIS KARLOFF "died" for our sins in **THE WALKING DEAD** in 1936. Here to remind us is this electrifying portrait for LARRY STEHLE, DUANE ALLEN, DAVID BETTNOY, MARK DOOBY, MIKE EDKERT, CHUCK SPANGLER, BRIAN LONG, STEVE TRIMBLE & JOHN SHAVER.

THE SPLIT has his eye out for GREGORY McANDREWS, GREGORY LOVELL, ALAN PETRUCELLI, JASON HURST, KEVIN TITUS & GERARD MAGGIO.



Koukol of **THE FEARLESS VAMPIRE KILLERS** does his best to frighten the wits out of PAUL CORMIER, DAVE JOHNSON, ROGER HATFIELD, DAVE JACKSON, CARL TESSIER & MARK MONROE.



The Merchant of Menace, **PETER LORRE**, who left us 6 years ago, is back as he appeared at the beginning of his career as a boogie man in **THE MAN WHO KNEW TOO MUCH**. For BENN BENIO, WALT GRABOSKI, KAY URBAN, BILL SCHUH, BOB STAMBLESKY, MICHAEL O'MAHONY, MIKE MCCOY & RICHARD NOLL.



END



PUBLIC VAMPIRE No. 1

WHEN DRACULA INVADED ENGLAND

**vampire in london
from transylvania**

eager victims

On the night of 10 April 1951 the notorious Count from Transylvania invaded Great Britain and, somewhat to his surprise, found the island's inhabitants perfectly willing to surrender!

The Master Vampire, it is reported, was not ac-

cessible immediately after his arrival and was not, indeed, on hand for an interview for at least several weeks. But as his bad-will ambassador, *Bela Lugosi*, was present, accompanied by his 4th wife, Lillian. Unconfirmed sources insist that the latter was secretly the Bride of Dracula but her fondness for daytime appearances sheds doubt upon this statement.

Apparently convinced that Mr. Lugosi & Dra-

cula were one & the same person, crowds of squealing teenage fans and squealing middle-aged newspaper reporters followed him wherever he went. Odd scraps of paper were constantly being pressed into his hand and he would obligingly scrawl his autograph in blood-red ink. His fans were delighted by this symbolic touch.

Female fans, who comprised the majority of the crowds present, regarded Mr. Lugosi with the same sighing idolization normally reserved for Danny Kaye or Frank Sinatra—the most popular American movie stars at the time. These girls would either watch him wide-eyed or greet him



The king of vampires closes in on his victim.

with excited giggles as he toured the country, performing mock terror scenes over delighted "victims".

blood (orange)-sucker

One reporter wasted no time in getting down to the heart, liver & kidneys of the matter. He inquired of Mr. Lugosi: "Is it true that you suck blood oranges?"

"All the time," he replied. "I often eat 6 at one sitting." An enigmatic gleam—possibly humor, or perhaps . . .

The reporter continued, "And raw steaks?"

"When I can get them," Lugosi replied. Now, in addition to the gleam in his eye, there appeared a slight twist of the mouth. He was prepared to go

on in this manner indefinitely when finally the reporter's courage gave way and he made an abrupt exit. Lugosi broke into a broad Slavic smile.

It had happened before.

looking dracwards

With other reporters who preferred to avoid the subject of his affinity for the red fluid which coursed thru their veins, Lugosi indulged in a bit of nostalgic reminiscing. Asked if he shared the superstitions of his peers in Lugos, Hungary, he replied:

"I was not such a brave kid in Hungary. I was born in Transylvania where the Dracula legend comes from, and never did I go down into our cellar. It was full of bats."

In his youth Lugosi was the goalkeeper for the football team in Transylvania—the name of which has not been . . . unearthed.

Having not known Lugosi as well as we, the reporters were interested in whether he found the role of the vampire prince enjoyable because he shared some of the fiend's innate wickedness. Lugosi answered, when he recovered from the shock, that the worst thing he ever did was to steal hats!

"I was a hat hunter like the Indians who used to collect the 'headpieces' of their enemies. In 2 years I got 1500 hats from boys of a rival school. I put them up for sale and made a lot of money."

The conversation drifted to the origin of his career.

"Never become an actor," he warned one young man. "There is only one place in the world where it is worthwhile—Hungary."

hamlet & horror

"Over there you have a 4-year training course, and once you have passed thru that you have nothing to worry about. Even in your old age you still get a pension. In America there is always the fear of unemployment."

"I was, as a young man, an actor in the Hungarian Royal National Theater. I played the romantic leads. I have played the role of Hamlet on more than one occasion." Lugosi, at that point, smiled proudly. "I have only played the role in Hungarian, tho."

If he was so successful, they asked, why did he leave Hungary?

"I left my country in 1920 and have never been back. I do not like to live under a dictatorship of any kind, and I am now an American citizen."

"When I came to Broadway in 1923 I played still romantic parts—the Spanish lover in 'The Red Puppy' and the Valentino-type sheik in 'Arabesque'. Then they wanted someone to play Dracula. In America, you know, they have the type system of casting. And there was no male vampire type in existence."

"Someone suggested an actor of the Continental school who could play any type, and mentioned me. It was a complete change from the usual romantic characters I was playing, but it was a success—such a success!

Renfield incurs the displeasure of his Master.



horrorwood & frankenstein

"I was branded then as a horror specialist, going to Hollywood in 1931 to recreate the stage role for the film *DRACULA*. If I had just one percent of the millions that film has made, I wouldn't have the pleasure of sitting here now."

Lillian interrupted jokingly: "No, Honey, you'd be stretched out by our lake in California, doing nothing."

Lugosi chuckled. "You know, *DRACULA* is the only film to be reissued every year without a miss? Next I went on to play the mad scientist in *MURDERS IN THE RUE MORGUE*, and following that I was told to take a 'costume test' for the part of Frankenstein's Monster."

We need not elaborate on the outcome of that venture.

Then suddenly Lugosi made an announcement which, for the monster master, was totally unexpected & almost unbelievable.

dracula retire?

"Horror is my business—it pays off best," he intoned. "But I'm tired of gore. I hope that in England I find some broad-minded, intelligent producer who should say, 'Let's give Lugosi a comedy.'"

Shortly afterward he was given a role in *GLEN OR GLENDA?*—something which might be called a comedy—and then in *VAMPIRES OVER LONDON*. The latter was finally released in America as *MY SON, THE VAMPIRE*, known in England as *OLD MOTHER RILEY MEETS THE VAMPIRE*.

But Lugosi did not switch to comedy and abandon the horror field, as the record of his subsequent films proves. He was, however, a natural for less serious roles.

The reporters found him a mild-mannered, inoffensive gentleman with a pronounced Hungarian accent and a personality that would be envied by many. As photographers took publicity stills of the "*Dracula*" company, he even assisted with the lights and offered friendly advice.

At other times he sat quietly at the side of the stage, coming out with occasional wisecrack or calling a friendly "Hi!" to the theater folk as they went about their work.

When all was ready for the publicity stills, he grabbed his leading lady for the play. She slumped helplessly in his arms as he exposed her lily-white throat and bared his fangs.

The flashbulbs flared, the cameras clicked and the reporters happily went on their ways.

in the mood for "food"

The primary purpose of Lugosi's presence was, of course, the presentation of the stage play *Dracula* to Britons. The premiere was on 16 June 1951, at the Theatre Royal in Brighton.

Reporters of the time were let in on a few secrets hitherto quite unknown to monster fans.

"It takes me about half an hour to warm up before the curtain rises," Lugosi confessed. "I never

eat a meal before a performance—I like to go on thirsting for blood."

Lillian explained: "He has to get himself in the mood. I can't even talk to him for an hour before the show. And I wouldn't want to! He's impossible for half an hour before & after each show—he's still *Dracula*!"

Normally he has rather small hands but with a flick of his fingers he was able to twist them into one of the terrifying positions so well known to monster fans. Suddenly his fingers looked immensely long & thin.

His eyes were deep pools in which swam nameless terrors, at least as Count *Dracula*. Often he would warn a young girl reporter, "Never, never look into my eyes! Always I tell my leading ladies never to look into my eyes—at my forehead or nose, never my eyes. The last lady who looked into them went off—boom!—into a hypnotic trance. I woke her with cold water."

And many times that young girl reporter would mistake Lugosi's usual tongue-in-cheek attitude for a fang-in-throat true account!

dracula-1951

Concerning the British stage version of *Dracula*, Lugosi explained, "We are playing it perfectly straight and it has been modernized since I played it on the American stage."

For horror, he said realistically, is not what it used to be. When the play was first presented on Broadway there were members of all audiences who took it literally. People screamed & fainted. First-aid staffs were kept busy. Lugosi as *Dracula* did not then dare pretend to bite his victim's neck, for fear of hysterical reaction from the public!

Now the customers, especially the children, know it all. They have seen plenty of horror films with Lugosi taking part, and they are more sophisticated, as they were even in 1951.

The British production of *Dracula* acted on the presumption that there was still, nevertheless, a strong public demand for the old-fashioned spine-tingling horror play—provided it was properly presented. Capacity audiences endorsed this view when *Dracula* premiered.

No concessions were made to changing or more sophisticated tastes among theatergoers, save for a slight modernization of the setting, with the result that demoniacal laughter often rang thru the theater, the air was seldom free from the distant barking of dogs & wolves and from unidentifiable whistles, clammy mists swirled thru doorways & windows and, in fact, almost every feature of unabashed melodrama was present.

Strangely enough, in the more recent production, there were uniformed first-aid attendants on duty thruout the play, even tho the most horrific bits were inclined to inspire more titters than gasps. There have, however, been actual cases of shock in the audience—but these were all elderly people.

good guy or bat guy?

"I don't scare the kids," Lugosi said. "They know I'm the good guy at heart."

This increased awareness among audiences, plus



Sleep No More, My Lady . . . Soon pleasant screams will awaken you—your own cries of terror!

"Yes, Master! I'll obey you . . ."Renfield's mad mind responds to the Count's call. Count him out!





"Step this way—there's doom at the top."

At last Dracula was laid to rest by the final driving of a yard-long stake thru his heart.

bites & pieces

Bela & Lillian Lugosi each carried a token of the vampire prince to whose greatness their fame & fortune can be attributed. Bela wore the heavy silver Dracula ring—a replica of the ring worn by the actual Count Dracula! And his wife wore a silver bat on her beret.

To Bela may also be given the honor of having told the very first elephant joke! During conversation with reporters & fans, while Lillian kept up a bright & witty conversational stream, the raven-haired Mrs. Lugosi firmly announced:

"Bela could not tell a story to save his soul. He always forgets them halfway thru. There's just one he can remember, and that takes half an hour to tell."

"Shall I tell them the one about the elephants?" he asked.

"No!" she shouted. "That's the one I'm talking about!"

Alas, we shall never be able to hear it.

dracula without his cape

Hitherto we have seen several faces of Bela Lugosi: Bela the Vampire, Bela the Jester, Bela the Actor. But we have yet to see the final face—that of Bela the Man.

We shall see this thru the eyes of Lillian Lugosi:

"He tells me he loves me every single day. I think that's very nice, don't you? Men get so neglectful. I know when he's angry with me—the day he doesn't tell me he loves me."

"Bela's good about the house, too. Only one fault—he leaves his stamp collection all over the place."

Bela interjected, "I love stamp collecting. I love soccer. I love dogs. I used to have 7 little dogs, then little Bela Jr. came along and Lil said we must have room in the backyard to hang up the diapers, so now I have only 6 dogs."

What does he read in his spare time?

"Political science, in which I am very interested. I never read novels, but I like to keep up with things in the newspapers & magazines—especially the diplomatic news. Everybody double-crossing everybody else!"

"I love women's fashions," he added.

"Yes," said Lillian, "he goes with me to buy all my clothes. Only yesterday I bought some gloves & a handbag and because he didn't like them he marched me back to the shop to change them."

An interviewer queried Lillian: "Does he ever get up in the middle of the night and wander round in the dark?"

"Oh, yes! He's always getting up in the middle of the night. I leave a glass of milk and a pear for him in the kitchen. He gets so hungry round about 2:00 in the morning. Midnight snack, you know."

In 1951 Bela Jr. was 13, when the interviewer asked, "Did he ever scare your son?"

"How could I?" interjected Dracula, prince of vampires, lord of the un-dead, master of the *nosferatu*, famed *voivode* of ages past. "He sees me in my underwear, and how can a man have any dignity in his underwear?"

END

his desire to change to comic roles, almost caused Lugosi to react against his will. Often he found himself tempted to play Dracula for laughs—especially in his curtain speech, when he said, "There are such things as vampires," and vanished in a puff of ghostly mist.

To play Dracula in a humorous "vein" would be the one thing to which Lugosi was adverse. He frequently muttered about his role in ABBOTT & COSTELLO MEET FRANKENSTEIN and told reporters:

"The horror business is certainly not what it used to be. Boris Karloff, a great horror specialist—look what he is driven to do. Comedy stuff in New York!"

Despite the sophistication of the audiences, the 1951 British stage production of *Dracula* was extremely successful. A newspaper drama critic of the time gave this account:

This is melodrama in the Henry Irving tradition, magnificent, macabre & gloriously blood-curdling; not staged, but invoked, and declaimed rather than acted. Hollywood could never provide realism like this. At a lesser theater it would be capacity twice nightly.

the only way to fly

In the modernized version of *Dracula* most of the action took place in the asylum of Dr. Seward (Arthur Hoskins) at Hampstead Heath Row. His daughter Lucy was played by Sheila Wynn, and the attendant, furnishing comic relief, by John Saunders.

Dracula calmly filled 6 packing cases with local soil and took an *air-liner* to Heath Row, where he mystified the Customs officials by firmly declaring ordinary boxes of earth. He explained to them that he needed them "for horticultural purposes."

With that he began operations on London's outskirts, where the Count in black, reeking of brimstone & tombstone, claimed the blood of the living as his due.



Q. What kind of a fix has Edward Von Sloon put Belo in? Ans. A crucifix!
Count Drocuro counts the coffins of the 3 sinister-sisters who sleep within.



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OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

FM FILM FANS FRIGHT FLICKS

As all of you faithful readers of the Graveyard Examiner well know, it is our policy to give credit to the many amateur monster movie-makers around the world who build, animate and film their own models, star in their own home movies and create their own great special effects.

James B. Montford of North Carolina, for example, has just recently completed a film he calls **THE MASK OF FRANKENSTEIN**. The picture was shot in Super-8mm and

color, and concerns the further misadventures of Mary Shelley's immortal Monster. Paul Arthur Ross plays the Monster in a Karloff-inspired make-up.

Says director Montford: "I plan to make more monster films in the future. But I must say I would be lost without your wonderful magazine. It helps me a great deal in selecting makeup and the correct locations."

Still another young amateur filmmaker is Bruce Cardozo of New York City. For several years

Bruce has been creating his own stop-motion models which he animates, frame by frame, on film.

"My models are built of rubber and sponge and completely jointed for animation," writes FM fan Cardozo. "It took me 3 years, but I finally devised a rubber process which is similar to Ray Harryhausen's, in which the rubber is molded directly on the skeleton, not casted."

17-year-old Bruce has been reading **FAMOUS MONSTERS** for a number of years, particularly

studying the articles about and comments of Ray Harryhausen. Like so many other amateur filmmakers, Bruce one day hopes to enter the field of professional special effects and stop-motion photography.

His favorite films are **KING KONG** and **MIGHTY JOE YOUNG**. Pictured below is a Kong model Bruce built.

Let's hear from more young movie-makers and model builders!

Have a question about your favorite fright flick or horror film star? Lee Marks will try his best to help you out. Send your questions to:

QUESTION MARKS

P.O. Box 5987
Grand Central Station
New York, N.Y. 10017

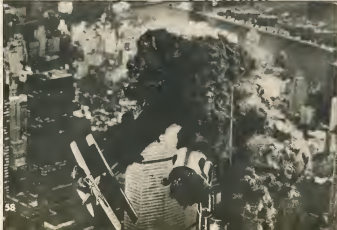
1. Could you please tell me how I could go about joining the Christopher Lee Fan Club?

DAVID SHAFFER
Baltimore, Md.

ANS.: You can write for information about the Chris Lee Fan Club to Mrs. Gloria Lillibridge, 281 Centerville Road, Warwick, Rhode Island.

2. Could you tell me who played the monster in **MONSTER ON THE CAMPUS**? Also, did he

KONG KLIMBS AGAIN!



play in any other horror movies?

ALAN PETRUCCELLI
Cincinnati, Ohio

ANS.: The campus creature was portrayed by actor Arthur Franz, who also appeared in **INVADERS FROM MARS** and **THE FLAME BARRIER**, among others.

3. I recently saw Bill Obbagg on local TV where he was announced that he was about to release a book on the life of Bela Lugosi. Can you tell me if the book is out for sale yet? I am very anxious to buy a copy.

KAY URBAN
Wadsworth, Ohio

ANS.: Bill is still working on the book, which is to be published by G. P. Putnam Co.

4. I have seen Hammer's **DRACULA HAS RISEN FROM THE GRAVE**, and have read the article in **FM #59**, but one thing bothers me. In one part of the film, the Priest (Ewan Hooper) washes the blood from his head in a stream and, as the water stills, he sees the reflection of Count Dracula (Chris Lee). But doesn't this go against the old legend that vampire's do not cast reflections?

CHARLES REITER, JR.
Rockford, Ill.

ANS.: Yes, Charles, it most certainly does go against the legend. I suppose that the producers chose to sacrifice tradition for the sake of suspense and dramatic effect.

5. Not too long ago, on television, I saw one of Bela Lugosi's last films, **BRIDE OF THE MONSTER**. I can remember reading in **FAMOUS MONSTERS** about another Lugosi film, **BRIDE OF THE ATOM**. Can you tell me in what ways these two movies were similar?

RAY POPLAWSKI
E. Brunswick, N.Y.

ANS.: They were similar in every possible way, Ray, because they were the same film!

6. This may be a much-

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CASEY CAPTURES OUR KING

asked question, but in what movies did Bela Lugosi play Count Dracula?

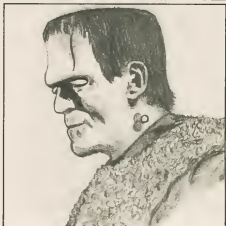
MIKE DISTER
Cleveland, Ohio

ANS.: Lugosi portrayed the vampiric Count Dracula countless times on the stage. However, he played the role in films only in **DRACULA** and in **AB-BOTT AND COSTELLO MEETS FRANKENSTEIN**.

7. What was the first movie to co-star both Bela Lugosi and Boris Karloff?
RICKY RAMEY
Philadelphia, Pa.

ANS.: The two great deans of horrorfilm-dom were united for the first time in 1934. The film was **THE BLACK CAT**.

Be sure to send in your questions to Lee Marks, at the address given above.



Karloff as the Monster in **SON OF FRANKENSTEIN**. Drawn by **WILLIAM CASEY** of Wayne, N.J.

GIRLS AND GHOULS GALLERY



Portrait #5

Scream-of-the-Crop Maiden-&-Monster Highlights of Horror

even a man who is pure in heart
And says his prayers by night
May become a wolf
When the wolfbane blooms
And the moon is full and bright.
*And even a girl
Who is very wary
Will faint at the sight
Of scary Larry!*

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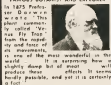
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3. "Is there no place that I can call sanctuary?"
4. "I can't destroy Frankenstein's creation! I must see it at its full power!"
5. "I'm loyal to you, Master! I'm your slave! Let me live! Punish me, torture me—but let me live! I can't die with all those lives on my conscience—all that blood on my hands!"
6. "I've never been in that valley and I've never known a man to return from it."
7. "If you destroy me, the secret of the tana leaves will die!"
8. "He went out with the ape, and I would swear he was *talking* to it!"
9. "Many men have gone there; few have returned. I have returned. After 15 years, I have returned."
10. "Speak up, old witch! Where is that strange man who was with you?"
11. "I'll build a new brain for you I'll lift this curse from you forever!"
12. "He was promised he'd not be harmed, and he's been beaten half to death!"
13. "Take this crucifix. Wear it for your mother's sake."

ANSWERS

1. Fredric March as "Prince Sirk" in DEATH TAKES A HOLIDAY.
2. Bela Lugosi to Irene Ware & Lester Metchews in THE RAVEN.
3. Charles Loughton to Robert Young in THE CANTERVILLE GHOST.
4. Patric Knowles to Ione Messay in FRANK-ENSTEIN MEETS THE WOLFMAN.
5. Dwight Frye to Bela Lugosi in DRACULA.
6. Louis Vincent to Henry Hull in THE WERE-WOLF IN LONDON.
7. Martin Kosleck to Lon Cheney Jr. in THE MUMMY'S CURSE.
8. Leon Ames to Sidney Fox in MURDERS IN THE RUE MORGUE.
9. Bela Lugosi to David Manners in THE BLACK CAT.
10. Dwight Frye to Merie Ouspenskaya in FRANKENSTEIN MEETS THE WOLFMAN.
11. Oland Stevens to Lon Cheney Jr. in THE HOUSE OF DRACULA.
12. "Karl Hussmann" to Leland Hodgson & Ralph Bellamy in THE GHOST OF FRANK-ENSTEIN.
13. "Pasant Women" to Dwight Frye in DRACULA.

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